



Performance: Simulacrum Immediated

Cadieux, L. (Author). (2013). Performance: Simulacrum Immediated. Performance

[Link to publication record in Ulster University Research Portal](#)

Publication Status:

Published (in print/issue): 11/01/2013

Document Version

Publisher's PDF, also known as Version of record

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at work from a range of vantage points
Granada's position as spectator within and
action opens up broader questions about
and authorship and a central aim of this
sider whether such an obviously commercial
theless have a feminist potential.

a palimpsestuous text exploring both adult and adolescent
experience in 1960s Wales and the cultural, political, and
linguistic constructions which underpin it, turning gender,
landscape and subjectivity into contested spaces.
Two years after its publication, this award-winning novel was
made into a colour television series by Granada Television.
This paper will examine not only how the aforementioned
contested spaces operate within the televisual text but
also the politics of adaptation, and associated implications,
operating within Granada's production. Spaces of culture

itself, and how Ellis's textual-historical approach could
out tensions within the text by relating it to its specific
context.

Looking beyond the text, I will suggest that Granada used
Owl Service strategically to expand its scheduled program
challenge conceptions of programming for children and
teenagers, and consolidate its position as a valuable con
to the ITV network, and a committed regional broadcaster
the wake of the 1968 ITV franchise round and changes to
service area.

Contemporary TV Food Texts,

n order to reveal how the tensions and
national identity, present in contemporary
essed and articulated through the act of
ees of consumption. The middle class
t British Bake Off presents an idyllic view
Britain that links back to heritage TV and
it upholds traditional values and a stable
ome Dine With Me on the other hand offers
al of the British character that interrogates
and, in keeping with reality TV texts, brings
ina of confrontation and combat. These
where the issues of representation and
ed within the context of both geographical
on.

Lee Cadieux University of Ulster Simulacrum Immediated

Overview

During a live panelist discussion of transmedia, remediation
and the simulacrum the artist will simultaneously remediate the
panelist discussion and conjure a virtual Mario using a live video
feed and AR technology and then invite the panelists to discuss
their mediated presence and the presence of Mario amongst
them as both an example of transmedia and the simulacrum.

Method

The artist will project a live video feed of the panelists on a
screen behind them and then use a Nintendo 3DS portable
games console and augment their image with a life size Mario
produced from the use of an enlarged AR Card. The resultant
immediated (immediated: neologism combining immediate

and mediation) imagery will be captured via camcorder
and projected on to a screen behind the colloquial
participants and visible to the attendees.

Objectives

To simultaneously present a live panel discussion of med
transmedia and the simulacrum in its unmediated, media
augmented forms.

The augmentation of the live mediated image of the pane
an example of transmedia (Mario) which becomes an ex
of the simulacrum (Baudrillard) due to the Mario avatar's
with the media for which he was designed (Super Mario
Game) and his re-appropriation by the artist as a partici
panelist discussion about transmedia and mediation.

Brian Cathcart
Kingston University and Hacked Off